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dependent upon "*Parais*" and hence should not be translated "that I may start, etc." It is a simple imperative: "Appear; let me, etc."—P. 68. In "*A la brute, à la pierre, au moins, que ne suis-je pareil?*"—why are we told to "supply à vous after *pareil*"? The passage is clear as it stands and *à vous* cannot be introduced without entirely disturbing the sentence.—P. 68. In regard to "*pilote qui demande sa route à l'abîme qui flotte*," we are told that "*qui flotte* should be understood *sur lequel il flotte*." Not at all. The construction is perfectly clear and simple as it stands.—P. 74. In "*Du jour où la nature*" I would suggest that the English-speaking student would still better appreciate the idiom in question by being informed that, in French, *où* is very often used with the value of an oblique case of a relative pronoun.—I doubt whether the meaning we in English attribute to the word *genii* would justify the description of Oberon, pp. 94 and 168, as "King of the *genii* of the air."—P. 96. Why translate "*vide*" and "*plein*" by "idleness" and "work"?—P. 138. "*Booz s'était couché, de fatigue accablé; Il avait tout le jour travaillé dans son aire*." On these lines the annotator gives the following note, which, were it not for his unbounded respect for VICTOR HUGO, we should interpret as an intentional joke: "*Aire*, English eyrie, usually designates the nest of an eagle; it is figuratively employed here." It has evidently slipped the annotator's mind that *aire* also means *threshing-floor*, which is precisely what it means here. "Threshing-floor" and "*aire*" are the words used respectively in the English and French Bibles, v. Ruth iii, 2, whence of course V. HUGO drew the subject of his poem.—P. 321. Why translate *leur clairon plaintif* 'their dreary look?'—P. 323, on the word *grand'ville*, we read: "note the masc. adj. before a fem. noun; it is a remnant of the Latin accusative." It is unnecessary to remind the reader that this word, like a few others of the same kind (*grand'mère*, *grand'route*, *grand'messe*, etc.), are, except for the apostrophe, the perfectly regular development of a latin adj. of one (masc. and fem.), termination, and that the apostrophe is simply a learned barbarism to do away with an apparent anomaly.—P. 350, "was thriving" is

an unfortunate translation of *grouillait* in "*une ville y grouillait*."

The external appearance of the book, its printing, etc., are excellent, but an occasional accent or letter has gone astray, as on pp. 56, 67, 74, 158, 179, 190, 217, 229, 279, 383.

We welcome MR. FONTAINE'S collection as a desirable addition to the now rapidly increasing number of modern language text-books. On the whole, the book gives a good idea of the present condition of French poetry, and may be used with pleasure and profit by both teachers and pupils.

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#### SOME GERMAN READING BOOKS FOR BEGINNERS.

NIEBUHR'S 'Heroengeschichten,' edited by EMMA S. BUCHHEIM (Oxford: Clarendon Press, 1886) are remarkably well adapted to the needs of beginners. The celebrated historian wrote these tales for the amusement and instruction of his little son, and in the whole range of German literature for the young it would be difficult to find anything simpler and more attractive. The objection that these stories introduce the beginner in German into Greek rather than into German life is met in part at least by the thoroughly German spirit which pervades this version of the old tales. Jason's sword smeared with the magic juice furnished by Medea pierces through iron as if it were butter; a lion, we are told, can spring as far as the length of the room including the stove, etc. A more serious objection is furnished by the large number of foreign names of places and persons, which offer difficulties in pronunciation and sometimes require lengthy explanations, and thus entail a loss of valuable time. MISS BUCHHEIM'S edition is printed in Roman type and is furnished with numerous grammatical and mythological notes.

The 'German Poetry for Beginners' by the same editor (Oxford: Clarendon Press, 1889) is an excellent collection of poems arranged in three parts according to the difficulties which they present. Whoever knows the difficulty of such an arrangement of material, will

certainly appreciate the book, even if he does not always agree with the compiler as to the proper place of some of the poems. The collection is not made up from other collections, but bears the marks of a happy originality. The addition of TIECK's play of "Rotkäppchen" (Part IV) does not detract from the usefulness of the book, which is primarily intended for those who begin the study of the language at an early age, although beginners of a more advanced age will also find in it ample material for their use. The idea of acquainting students of German at an early stage of their progress with some of the best lyric poems in the language, scarcely needs any justification. To the reasons for the publication of the little book which the editor gives in her introduction, might be added the importance of committing poems to memory for the acquirement of a correct pronunciation. The notes furnish abundant help in the explanation of idiomatic phrases and poetical expressions. The difference between the poetic and the prose style is occasionally touched upon, but the explanation 'for the sake of the rhythm' is used too freely; it does not apply, for instance, to *sitzt voll Sorgen*, p. 4, l. 8; and it is misleading to say that "*was* is often used in poetry for *warum*" (p. 41, l. 15).

MISS BUCHHEIM's third publication, 'Peter Schlemihl's wundersame Geschichte,' shows the same characteristics as the two preceding, namely, great industry and care. There is, it seems, nothing left unexplained which calls for an explanation. On the contrary, the tendency of the annotator to explain passages where no difficulties exist (not so obvious in the 'Heroengeschichten,' where most of the notes are of a mythological character, nor in 'German Poetry for Beginners,' in which it appears desirable to make the pupil's task easy), becomes so predominant in these notes that the healthy self-exertion of the pupil is impaired.

Too many things easily found in the dictionary are mentioned in the notes and repeated in the appended vocabulary. If a sentence contains a difficulty, instead of explaining the difficult point the editor translates the whole passage, which naturally causes the student to overlook the difficulty; and many passages are translated which ought to present no diffi-

culty whatever to the ordinary pupil; comp. *als müsse es so sein*, "as though it were a matter of course" (p. 4, l. 18); *ich hielt mein Gesicht in meinen Händen*, "I hid my face in my hands" (p. 17, l. 29); *der will ich sein*, "I will be he" (p. 39, l. 30), etc. Sometimes a translation really implies an incorrect explanation, for instance "*dass* has here the meaning of 'because'" (p. 54, l. 30); not *dass*, but *darum dass* means 'because.' In connection with the passage "*ich dankte ihm mich daran zu mahnen*" (p. 29, l. 16) the statement is made that "*danken* is one of a few verbs which are occasionally used with an accusative and infinitive." This is obviously a blunder.

The explanations of those passages of the text, however, which present real difficulties as to form or matter, are very satisfactory, and this part of the editor's work is exceedingly well done.

PROFESSOR PRIMER's edition (Boston: D. C. Heath & Co.) of the same work is seriously lacking in this respect. The student (and we may add, many an instructor) will be perplexed by the passage "*auf deinem Sopha lagen ein Band Goethe und der Zauberring*" (p. 11, l. 9), unless he is told that "*der Zauberring*" is the title of a once very popular romance by FOUQUÉ. The reference to the "*gelehrte Werk des berühmten Tieckius, de rebus gestis Policilli*" (p. 69, l. 6), requires the explanation that Policillus is the English Tom Thumb and that the whole is an allusion to TIECK's '*Leben und Thaten des kleinen Thomas, genannt Däumchen*.' The passage "*und längst aus dem letzten Pokale der Champagner-Elfe entsprüht*" (p. 21, l. 19), is translated by "*long since vanished from the last goblet of champagne-elves*"; but *der Elfe* is nominative singular, not genitive plural; the editor's translation is a good deal more obscure than the text, which means simply that life had lost its charm, just as champagne becomes insipid. The passage "*gab er mir selbst seine verübte Bosheit zum besten*" is translated: "*he gave me myself the benefit of the mischief he had perpetrated*" instead of "*he himself treated me to an account of the tricks he had practised*."

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